

# Sets in Order

25¢



The Magazine of  
SQUARE DANCING

VOL. IX NO. 5

MAY, 1957

CHUCK JONES





## **BOB RUFF**

Foremost instructor of Square Dancing, calls these simple but challenging dances. Bob has taught Square Dancing for nearly ten years, helping scores of dancers through the preliminary and advanced stages of Square Dance instruction. Now Sets in Order brings you this successful teacher and caller on the second of its series of new long playing records.

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# FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Being a subscriber to Sets in Order (and enjoying it, by the way) for over four years, I can't understand what happened to my copy which just came in today. The darn thing's all backward. You'd best check with your printer. You can tell him it was the one that just arrived on April First.

Name Withheld — Kansas City, Mo.

(Editor's Note: Just what day did you say you received it? Our thanks to all of you who wrote in. We were Overwhelmed. Putting out a "backwards issue" to say "April Fool" has long been an ambition.)

Dear Editor:

Just a note of appreciation for the way your magazine keeps us up to date on the happenings in the square dance world even though we're way up "in the sticks." My wife and I instruct four clubs in this community. We use your magazine as a guide in planning programs and we also appreciate very much your articles on styling. We hardly ever get a chance to go to a jamboree or visit any groups other than our own, so we don't know what other people are doing except through magazines.

George Johnson, Reserve, Montana

Dear Editor:

We hold our dances twice a month, 2nd and 4th Fridays. The second Friday's dance in each month is our Guest Nite Dance. We would like to invite anyone traveling in this area to contact Mrs. Lester Quine—Phone 71129—for a big night of square dancing. . . . Our caller is Clayton Mainous.

Mrs. L. V. Quine, Baton Rouge, La.

(More Letters on Page 26)

## SPRING DROPPED A BUNCH OF FLOWERS IN OUR LAP!

Never before have we brought out music for new dances three months in succession. (We don't believe in it.)

But here are these lovely things—Spring Beauties—just crying to be danced at May Festivals, and in the lazy summer evenings! What else could we do?

#X-97 CHAMPAGNE WALTZ — By Dena Fresh, of Mission, Kansas.

*Effervescent* is the word for this one. Bubbles of delight beading up through the music, and the dance floating on top!

#X-98 WHEN IT'S SPRINGTIME IN THE ROCKIES — by Leah and Russ Hendrickson, of Denver.

A real waltz — lovely and light as wild plum, in bloom along a mountain creek. And *simple*.

WHAT A BOUQUET! These two, and Forget-We-Not and Autumn Waltz; Carlotta's Mazurka and Muskrat Ramble! How can you miss?

*Lloyd Shaw*

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# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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462 North Robertson Boulevard  
Los Angeles 48, California

Editions: Regular, Callers ★  
California ★★ California Callers ★★★

## AS I SEE IT . . . by Bob Osgood

ARE you interested in a long Square Dancing life for yourself and your Square Dance Club? Then heed the words of more than one dancer, "Don't over organize!"

Some organization is necessary in nearly every activity. However, unlike the big service clubs formed to find things for folks to do, Square Dancing already has its reason for existence. What remains is to have fun!

"We haven't danced a square during our last 3 club dances," is a much too common cry these days. "We spent most of our time on the committee drafting up new by-laws. Then we had to discuss State Convention plans. Next, John had to collect for festival tickets."

Just stop and think. You came into Square Dancing for the good activity it is. If this extra running around takes you farther from Square Dancing—how long will you last?

"Getting involved" in Square Dancing can be just as time-consuming as being "involved" in anything else. You can pressure yourself right out of the basic pleasure. You look past the dancing, the fun, the friendships, and find yourself on the 'phone, at the desk, in the car, working instead of playing.

Naturally it takes work to put on a party. It takes planning to run a club, but for the genuine returns in pleasure compared to other activities, there is relatively little to do. The caller, who is most often paid for programming, has the big responsibility. Have a capable caller and much of the work is done.

Sharing among members of the various jobs to be done actually should add to each member's enjoyment of the club. Good leaders will *direct* the members—not do the work for them.

Our Square Dance movement today certainly owes much to the unselfish men and women who serve as club workers, club officers, association representatives and officers. The big concern is that many of these fine folks have become so entangled with the politics, mechanics and endless responsibilities of running large groups that they have become discouraged and finally, in desperation, have given up completely. We can't afford to lose a single dancer—and they, bless their hearts, can't afford to lose Square Dancing!

Sincerely,

*Bob Osgood*



# SQUARE DANCING IS BIG



**S**QUARE DANCING is a fever, a philosophy, a way of life, an exercise, a recreation and a social outlet. It embraces people from all walks of life—and it has something for you. The plumber and the plutocrat may swing their partners in the same set. Square dancing reaches over continent and ocean; from seeds sown by the traveling military it encircles the globe. 1957 is a year of advancement for this wonderful missionary of fun because vast new hordes are coming under its wondrous spell. Yes, this thing you are in is BIG!

And are you ready to participate fully in this experience of being a square dancer? Do you know what's going on in square dancing from Keokuk to Khartoum, from Albany to Afghanistan? You don't want to just dip into this thing but you want your fun to have full flower. And how to go about this? Subscribe to *Sets in Order*—what else!

*Sets in Order*, we have been told, is the word square dancers live by—it is the expression of the activity in general. Practically, it brings

you pictures, stories, calls, new round dances, month after month. It incorporates a Calendar of Square Dancing Events that is staggering in its proportions, attesting anew to *how much* is going on in square dancing.

With this issue you'll see the beginning of a giant new Glossary of Square Dance Terms, which has *never before* been included in a square dance magazine—or between any two covers of a square dance publication. Weeks of research went into this and we know you'll find it invaluable. So will your friends. Have you got one who doesn't subscribe—who isn't "hep" to all this up-to-the-minute material? Well, convince him. . . .

You don't need to be a caller to enjoy *Sets in Order*. It is designed not only for the leader in square dancing but also very much for Mr. and Mrs. Average Square Dancer, to help them in clubs, in associations, to plan their parties, with their dance styling, to show them where they may go and enjoy even more of this wonderful stuff—square dancing.



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# "SHE DREAMED"



*Here's a D-R-E-A-M of a new singing square dance that'll waft you away on clouds of joy!*

## **ROBBY (dreamboat) ROBERTSON**

... croons this down-beat ditty in a fashion that proves once and for all that he's got everything Crosby's got - only he hasn't had it for so long.

The dance steps for this tune were cleverly gotten up by D O R I S (dream-girl) G A R R E T T of Seattle and the action in the dance guarantees to keep you awake. That mad, crazy SUNDOWNERS BAND came through with an up-standing piece of rhythm-packed music for this number and we caught every last note of it on a HI-FI recording.

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# "MEET ME IN ST. LOUIE"

JUNE 13-15, 1957



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STATE OF MISSOURI  
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JAMES T. BLAIR, JR.  
GOVERNOR

April 3, 1957

## Square Dancers Everywhere:

With great pleasure I invite you  
to the Sixth National Square Dance Convention to  
be held in St. Louis, June 13-15, 1957.

This great state long has been  
known for its hospitality and our people look forward  
eagerly to entertaining square dancers from every-  
where in this great land.

A great American folk activity is  
square dancing and its attraction is gaining  
immeasurably in our state where some of the deepest  
traditions of square dancing lie. All Missourians take  
pride in the widening scope of this wholesome pastime.

While you are our guests in St. Louis,  
we hope that you not only will enjoy your square dancing,  
we know you will, but that you will find time to study  
our great resources, the beauties of our state, our  
great industries, our great institutions of learning,  
our churches, our cultural monuments, and that you  
will make a particular study of St. Louis where all  
of these abound.

Most sincerely

*J. Blair, Jr.*  
James T. Blair, Jr.  
Governor









## THE LANGUAGE OF *Square Dancing*

**S**ETS IN ORDER virtually covers every niche and corner of the Square Dancing world and for that reason any attempt to run a glossary of terms is certain to run into a fair smattering of difficulty. However, because today's Square Dancers dance together more and more in each other's home areas it's well to take a look at these words that make up the calling vocabulary that directs our Square Dance actions.

We particularly want to thank the leaders in various and scattered sections for aiding in the research. It is quite probable that we have overlooked some of the movements and terms that should be listed here. These we will attempt to pick up and print at a later date. As for this list, there are roughly 110 items, almost 4 times the number when we last did this in the September, 1949, issue.

The first portion of this glossary appears here in alphabetical order. The remainder will be in the June issue.

Naturally, because Square Dancing, like Topsy "just grewed" there will be many exceptions and area variations. In each case we've tried to list the most common usage and in some instances have listed more than one variation.

When possible we've attempted to note the number of steps it takes to do some of the figures. There will be area differences here too. We recognize no controversies as such but have tried to freely report the styles as they predominate around the Square Dancing universe. The Editor.

**ALAMO STYLE** (also called **GRAND BAL-LONET**): Follows the direction of the Grand Right and Left, with a single balance each way. Women, clockwise, and men counter-clockwise.

**ALL AROUND YOUR LEFT HAND LADY** (General): Ladies take three steps into the center of the square and make a slight curtsy. While they are doing this, the men pass right shoulders (on the outside of the square) with their corners. Ladies back out of the center as soon as their corners are on the left side. Men now walk back toward their partners, going in front of their corner. (Modified) The ladies do not go straight into the center. They go to the center while drifting towards the man who is going "all around." As partners are not facing during this it is not considered a do-sa-do. (Dallas and Australia Variation) Just in reverse of the above with the men moving in front of their corner and then behind to return to partner. (count: 8 steps) Figure is usually followed by See Saw Your Pretty Little Taw.

**ALL EIGHT CHAIN**: Dancers give right hand to a corner, walk past, give a left hand to the next (original opposite lady) and courtesy turn her in place. This puts all dancers in their corner positions with their opposites. This figure is smoothly preceded by an All Around

Your Left Hand Lady, See Saw Pretty Little Taw, or a similar series.

**ALLEMANDE**: Can be called for either the left or the right hand and with any person designated. (Style A) Float Out: Walk by one another with a left hand hold and as you reach the opposite person's place float out until you reach arm's length (a slight extension of the arms without lifting either foot from the floor), turning, hesitate just long enough to change directions, and return to partners. Done best without a "jerk" (i.e. without lifting the forward foot from the floor). (Count: 6-8 steps). (Style B) Pigeon-Wing or Palms together, hands up position. (Count: 4 steps). (Style C) Forearm grip. This is usually only found where cramped room conditions make the tighter hold necessary. (Count: 4 steps). In some areas the call for a left Allemande may be: "On the corner with your left Hand."

**ALLEMANDE A**: Do not hold lady's hand on "half sashay and resashay." Take hand, then drop it.

**ALLEMANDE O**: At all times to be distinguished from "Away you go" Allemande O has nothing but a Do Paso; "Away you go" has an Allemande Thar star as well.

*(Continued next page)*





BOX THE GNAT

**ALLEMANDE THAR:** This can be considered an interrupted Grand Right and Left. After the right to partner, take the next person by the forearm (in some areas this is a pigeon wing hold). Retaining this hold, the men move into the center in a right hand star, where they back up in a counter-clockwise direction, the ladies walking forward on the rim, or outside of the star. Continue from this point as called.

**ALLEMANDE THAR STAR:** From any left hand swing and with either men or ladies in the center as called. From any right hand swing a Wrong Way Thar star may be achieved.

**ARKY STAR:** Referring to any star formed by two men and two ladies and where the two men are across from each other and the ladies the same.

**BACK TRACK:** From a single-file promenade, those indicated by the call turn out and promenade outside the set in the opposite direction.

**BALANCE (Style A):** Couples facing, take one step forward and close or touch with the other foot, then step away and touch or close. (Style B) Couples facing, holding right hands, step right and swing-kick left; then step left and swing-kick right. Can be done quite smoothly if desired. In some areas this balance almost takes the form of a modified Pas de Basque. (Count: 4 steps).

**BEND IN THE MIDDLE:** Usually called when two couples are in a line and all facing the same direction. Both couples will turn a quarter to face the other couple.

**BOX THE FLEA:** As used to reverse direction. Partners join left hands and the lady

makes a right face turn under the man's raised left arm as the man walks forward. (Count: 4 steps).

**BOX THE GNAT:** As used to reverse direction. Partners join right hands and the lady makes a left face turn under the man's raised right arm as the man walks forward. (Count: 4 steps).

**BREAK:** To release hands.

**BREAK AND TRAIL:** Change from a circle with hands joined to a single file promenade.

**BUNCH THE GIRLS** (Girls to the center back to back): The ladies indicated by the call either head toward the center or are turned in to stand back to back, bunched into the center.

**CALIFORNIA TWIRL:** Used to reverse direction smoothly while retaining the same relative position as in the call "Dip'n Dive." Partners take hands; the man's right hand joined with the lady's left. They change places with each other by raising their joined hands and the man walks around the lady in a clockwise direction while the lady walks forward under their joined hands and making a left face turn. If partners start out facing the same direction they are now facing opposite to their original direction with the lady still on the right side of her partner. This is the same figure as the Frontier Whirl. (Count: 4 steps).

**CALIFORNIA WHIRL:** Man's left hand and the lady's right are joined. These hands are raised and the man walks around the lady in a counter-clockwise direction while the lady walks forward under their joined hands and makes a right face turn. (Count: 4 steps). In some dances this is called: "Turn your corner under."

**CALLS:** Calls are always directed to the gentlemen unless the caller designates the ladies. Calls give you the directions for the dance—these are the "commands."

**CAST OFF:** Two persons facing the same direction wheel around. Usually no hold is taken. One person acts as the pivot point and backs up. The other maintains a forward motion already generated. The two persons may be two men, two ladies, or a man and lady. Most usually this movement is used in contras. (For a form used in squares see "Ends will Hinge.")

**CATCH ALL EIGHT:** Each person takes his partner by the right forearm and moves forward and around (clockwise) two steps. Then each drops hold and does a quick right



face pivot in place half around to take left forearms (with same person) and move forward and around (counter-clockwise) a little more than a full turn or as directed by the next call.

**CIRCLE:** With joined hands, square rotates to left or right, according to the call, usually to the left.

**CORNER:** The lady on the man's left at the moment of the call. If original corner is meant, call should designate.

**COUPLE BACK TRACK:** In promenade position the man will pull with his right hand and push with his left so that both the man and the lady do individual about-face turns (the man right face, the lady left face), so that the couple is facing in the opposite to the original direction. The man is still on the inside of the circle, his partner now is on his left.

**COUPLE WHEEL AROUND:** In promenade position the couple *as a unit* will execute a reverse of direction by the man backing up and the lady walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than 180°, or a complete about face within the square. The man who is originally on the inside in a promenade will now be on the outside of the square.

**COURTESY TURN:** The movement that usually ends a Ladies Chain, Do Paso, etc. Man receives lady's left hand to his (the lady's hand just lightly sitting palm down on the man's palm up) left hand, puts right hand in the small of the lady's back and while standing side by side facing the same direction, the man backs up and the lady walks forward. (Count: 4 steps).

**CROSS TRAIL THROUGH** (General: Also called "Trail Through" or "Trail on Through." Synonymous terms used for the movement originated by Pat Patterson of Santa Fe, New Mexico): Two active couples meet and pass through. The lady crosses in front of her man and the man crosses behind his partner. They then follow the direction of the next call. (a Southern California Style): When one couple is active and advances to an inactive couple, the active couple splits the inactive couple. The active lady is in the lead. She crosses to the left; her partner follows and crosses to the right to follow the next call. (In Southern California, the first description would be called a "Trail Thru," the second description a "Cross Trail.")



COURTESY TURN

**DISH RAG WHIRL:** This is another figure in which the man and lady change places. Lady and man meet, usually right hand to right hand. They raise hands high to make an arch. The man puts his back to the girl and starts to roll through the arch, following his right shoulder in the roll turn. Lady starts a full left face roll back to back with the man. As soon as both make the full roll, they have both gone through the arch made with their right hands and have changed places.

**DIXIE CHAIN:** Two couples meet single file. They move thru each other like a grand right and left, using alternate hands. The first two start with right hands and the second two start with left hands.



DIXIE CHAIN

Well, this is a start. We'll get as many as we can in the June issue and perhaps even finish the list at that time. Remember, this is not a standardization list, it's just a glossary. The Editor.



# DON'T CALL ME SWEETIE ANYMORE

By Joe Lewis, Dallas, Texas

**Record:** J Bar L 114A

**Figure:**

Head two couples pass thru and around one, Into the center and do-sa-do around;  
Pass thru, split two, round one more  
Cross trail and swing your corner, Swing her right off the floor  
Allemande left and weave by your partner, Turn the next by the left and the  
corner promenade

\*Well, I caught you flirtin' with another guy, And I'm so bitter that I could die  
So don't you call me sweetie any more

\*Or:

I caught you flirtin', but not with me, And I'm as bitter as I can be;  
So don't you call me sweetie any more.

**Break:**

Allemande left and Box the Gnat with sweetie, Give her a swing and then  
let's promenade

One and three wheel around—right and left thru, Right and left back, then a  
full turn as you wanta do

Four ladies wanta chain—well let 'em, Chain 'em back and then let's promenade  
Well that guy that brought you to this square, He's dancin' my gal over there  
So don't you call him sweetie any more.

**OR:**

All this flirtin' round with other guys, Makes me so bitter I could die—  
So don't you call me sweetie anymore.

---

**SOMETHING OLD:** (Note: This little dance which 7 or 8 years ago used to be quite a favorite, has never appeared in Sets in Order).

## ARIZONA DOUBLE STAR

First and Third do a half sashay, go up to the center and back that way  
Star by the right in the center of the set, It's a left hand star with the couple you met  
Couple one with two, three with four.

**Break to the center. Two ladies chain in the center of the floor.**

**Join hands in the middle and you circle up four.**

After starrng with the sides the heads aim to the center and one and three  
ladies chain. Then the head men with new partners circle in the center.

**You go full around then pass through, Split that couple on your heel and toe**

**Now head for home, all do paso**

All couples do paso and either end by promenading partner or promenade  
corner and repeat for the heads then twice for the sides.



# THE HOT POTATO

A new feature? Every so often we get one of these "hot" items in our mail and our usual custom is to wait for an opportunity to sit down and work out some sort of an answer. Consequently the item never gets into print and what help we're able to offer is purely from our own little collection of thoughts. Occasionally things get a "little too hot to handle" and we'd give anything to "get off the hook." So, here comes the Hot Potato. Maybe you have thoughts along these impersonal lines, perhaps you too have a Hot Potato. No personalities please.

Dear Editor:

I think that this growing custom among women square dancers of wearing very short pants, panties, sissy-britches (Gad, what a term) or such is completely, irrevocably and irresponsibly opposite to the character and spirit of square dancing. I cannot believe that there is any rational defense for this kind of attire. The same ladies who effect these tiny garments would be shocked into shouts of "Vulgarity!" at similar conduct by a floor of ball-room dancers.

Comfort. Nonsense! It might just as fairly be stated that men would be more comfortable dancing in Bermuda shorts. The classic out for the ladies has always been that men have such knobby knees that "... they'd look dreadful in shorts." Maybe so, but in other parts of the world no woman seems offended by the sight of men dancing in shorts. No, the truth is that knee-length cotton or linen pantalettes are far more comfortable than blue-jeans or frontier pants. Men wear frontier pants in our country because it is correct and proper attire for square dancing and this is the reason women should wear pantalettes. It's traditional, it's graceful and it is typical of this kind of activity.

Now, just to keep the record straight, I think there is nothing prettier than a girl in a bathing suit; I wouldn't change the attire of a single show girl; I have a very attractive wife (who wears knee-length pantalettes as a matter of choice); and I have children. I think my feelings on this matter are not traceable to any abnormality but rather to a matter of taste. I simply feel that there is a *rightness* in every social activity and wearing these scanty garments with a pretty square dance dress is very much like wearing tennis shoes with an evening gown.

Sincerely yours,

Richard F. Flood  
Cleveland, Ohio



# The SQUARE OF THE MONTH

Harley "Smitty" Smith, Los Angeles, Calif.



"Smitty"

## WHATCHAMAYCALIT

By Harley "Smitty" Smith

### Any Introduction:

Everybody swing your maid  
First and third you promenade  
Half way 'round go two by two  
Come down the middle, go right and left thru  
Courtesy turn at home.

Now turn your opposite right hand 'round  
Partner by the left when you come down  
Corners all with the old right hand,  
Go all the way 'round to beat the band.  
Left to a new corner, box the flea  
Gals star right, go once for me.  
Same gent now with a left hand half  
Then back by the right and watch 'em laugh  
Like in "Catch All Eight."  
To a wrong way thar in the middle of the land,  
You back up, boys, and don't just stand  
Shoot that star to the corner, then  
Go left and right thar again

Traveling wrong way, to a wrong way Thar.  
Spread that star, but not too much  
Box the gnat and throw out the clutch  
With the "Box the Gnat," guys and gals change  
positions and direction, girls going to center  
with left hand star, gents walking on outside  
in CW direction.

Girls in the middle and gents on the rim  
Go twice around till you meet 'em again  
A right hand 'round with the girl you see  
Original partner  
Corner by the left and box the flea  
Back to your partner with a wagon wheel  
Just spin those gals and make 'em squeal  
Hub flies out, now don't be late  
A right to your honey for a catch all eight  
A right hand half around with the maid  
Come back by the left with a roll promenade  
Original partner.

Any ending.

**G**LIB and quick-on-the-trigger with the quips as well as with peppy calling is Harley—or "Smitty" Smith of Los Angeles. He and Ruth, his wife, have been dancing since about 1949, when they started with a playground group. Smitty called for the first time in Montebello, California, at a dance where the squares were scattered thru an evening of two-steps, schottisches and polkas. He was working with a 6-piece band on this fledgling effort and his comment, "Some fun!"

Smitty started regular calling stints shortly thereafter and branched out considerably. He calls regularly some 20 nights a month, with an average of 4 to 7 "extra" dances in the same space of time. These include out-of-town calling and M.C. engagements, as he has made himself a reputation as a topnotcher in this latter field.

Besides his adult groups, Smitty is very active with the children's square dance program and has had small-fry groups like Smitty's Slickers and Dandy Dancers. He has a lot to do with planning and contributing to the fun of the Children's Roundups at Sunny Hills Barn in spring and fall.

Smitty has served as officer in three callers' organizations; Sets Out of Order, Callers' Swap Shop and is currently president of the Southern California Square Dance Callers' Association. He finds square dancing a fascinating and enjoyable hobby, with Ruth as his biggest help and severest critic. His son, Tenny, the youngest of three children, square dances and will occasionally call a tip if it doesn't interfere with his sleep or television!



# what lies ahead?



**M**ANY of us would find it difficult to recognize the old time Square Dance activity as our great grandparents knew it. Back when our country was quite young, Square Dancing was almost the only accepted means of neighborly recreation. Once or twice a year, maybe, folks would hitch up the team on Saturday night and drive for a couple of hours to a barn-warming or Kitchen Junket.

Anticipation was great and once folks got together, they'd dance most of the night, leaving only in time to get home for the morning milking.

Today people Square Dance for basically the same reasons they did in earlier times. They like the Square Dance atmosphere. They crave friends and they enjoy spending an evening with the kind of people Square Dancing attracts.

## A Bit Different Today

With due thanks to the automobile, today's dancers don't have to wait for that once-a-year event. Once or twice a week is more likely to be their diet. Thanks, too, to that other modern miracle, the public address system, today's dancers in groups of seven, ten and more squares can comfortably hear and follow much more complex calls than the old-time caller could make understandable.

And today—the Square Dancers can experience not only one, but several phases of the Square Dance activity.

There are still the parties, of course, the one-night stands where many are initiated into their first Square Dance. What fun it is and dancers are “sold” when they discover they are able to do this dancing. This leads them to the next important step in our current scene, the Square Dance class.

In the early dances the calls were, of necessity, simple. A person, after attending several dances, would feel he now knew all there was to know and would move his interest elsewhere. Actually, there was more for him to learn but it took more than one night to teach him. It required the proper setting, a good

teacher and a congenial crowd progressing along with him, learning and smoothing out the rough spots.

Here the class became a necessity. Back in 1947 and 1948, when Square Dance classes were a new idea, 6 or 7 lessons would be presumed to do the trick. Today, enrollees in such classes find a 30-week course the average.

From the classes grew the clubs, the great back-bone of the Square Dance picture. At club level, the fun and friendships so synonymous with Square Dancing had their chance to reach full bloom. From the clubs grew the associations and from these the festivals, the workshops and finally, the spectacular events—the state and national conventions.

The Square Dancer, sold on his hobby, finds only one thing hard to understand—why everyone else in the world isn't “in” on the fun, too. To many, Square Dancing has brought the perfect hobby that both husband and wife can mutually enjoy and wherein both can attain equal proficiency. It has brought them real friends and a truer sense of friendship than they would have believed possible.

“Where,” they muse, “can you know wonderful folks like these for months and years and not even know what line of work they're in? You don't really care.” In this instance, for sure, *what* a man is, is far more important than *who* he is.

Is there a peak, a top to all this? Many dancers believe that once you find this true value in Square Dancing you stay at the peak and find no reason to go higher or to ever come down. Others believe there is something farther on—something that epitomizes all that is fine in the hobby.

Different people find their goal in different ways, but to hundreds over the past few years—the answer has been ASILOMAR.

If you're looking for that next step, if you feel there's still more that's wonderful about Square Dancing than you already know, then—turn the page and discover The Square Dancer's Dream Come True!





# These are the GATES to ASILOMAR

(pronounced "A" as in pat—"SIL" as in SILVER)

AS the old saying goes: "Through these gates" go the happiest Square Dancers in the World. Asilomar is the home and the identification of the Sets In Order Vacation Institutes where hundreds of Americans and Canadians have come to learn of a new meaning for the terms *Square Dance* and *Square Dancer*.

Since the summer of 1951 there have been 13 fun-filled institutes here at Asilomar and again this summer there will be two weeks with two entirely different top-notch "staffulties."

Who is Asilomar planned for? Why *you*, of course. The same folks who edit each issue of Sets In Order plan each of these institutes with the same objectives in mind: to bring you and your hobby closer together; to emphasize to you that this is the greatest hobby of them all.

Just about everything has been thought of

for you. If you bring the youngsters with you they'll have the time of their lives with their own program where they won't have to be bothered by you grown-ups all during the day. The tops in food, wonderful accommodations, lots to see and do and dancing all day long, if you wish.

During the day it's class time with sessions in squares, rounds, styling, and special clinics of all types. Night time, every night, it's party time with a different recording-artist, member of the Staffulty, calling one of his complete typical fun dances. Then, afterwards, in the great redwood lounge it's afterparty fun with loads of delicious snacks, songs and entertainment.

You just couldn't ask for a more ideal vacation—designed just for you, and inexpensive too!

Just what is Asilomar? Well, the words on the right seem to sum it up pretty well

**FIRST SESSION: JULY 21 - JULY 26—Joe Lewis—Chuck**  
**SECOND SESSION: JULY 28 - AUGUST 2—"Jonesy"—The**



- Asilomar is Sets In Order—in person.
- Asilomar is Square Dancing pleasure at its greatest.
- Asilomar is a family vacation with the young ones entertained while the grown-ups dance.
- Asilomar is friendship—new friends and old ones from all over the United States and Canada.
- Asilomar is pleasure and improvement in dancing.
- Asilomar is a place—a fabulous vacation resort on the Northern California coastline—near Carmel.
- Asilomar is a dream—of Square Dancing joys—not yet experienced by some—remembered and re-lived over
- Asilomar comes in two handy packages: July 21st to 26th and July 28th to August 2nd.
- Asilomar is designed with YOU in mind.

Send TODAY for your free illustrated  
brochure and application form.



**Jones — The Maxhimers — Robby Robertson — Bob Osgood  
Hamiltons — Arnie Kronenberger — Bob Ruff — Bob Osgood**



# Chuck Jones' NOTE BOOK

## DEAR BOB,

Well, here it is May Day again, bringing with it the shining opportunity to be very soulful and poetic, with the side benefit of setting the teeth on edge of some of my more earthy friends like Roy Krosky, whose unnatural habitat scorches the earth in and about Denver, Colorado. Last month we managed to irritate Bill Castner out of his sloth and he struck back with amazing speed and venom. Next month it may be you.

### POESY DIVISION

You must wake and call me early, call  
me early, mother dear;  
Tomorrow 'ill be the happiest time of  
all the glad New Year,  
Of all the glad New Year, mother, the  
maddest, merriest day;  
For I'm to be Queen o' the May, Mother,  
I'm to be Queen o' the May.

Al Tennyson.

(The Nobel Prize for Literature was won in 1903 by Bjornstjerne Bjornson. For forty years after that no man with a J in his name managed to swing the trick.)

NATURE NOTE: The word *Hippopotamus* can be broken down into two parts: *Hippo* (horse) and *Potamos* (river). Whoever named this corpulent slob had apparently never seen a horse.



"Hippopotomus"

If you want to write the plural of *hippopotamus* you have two choices and in either case you're going to be in trouble. *Hippopotami* sounds like "I'm carrying a cooking vessel on my hip"; and *hippopotamuses* sounds like Greek for "Horse musing over his bay window." Which brings to mind the classic dilemma: *Mongoose*? *Mongee*? *Mongoosi*?



"Mon and Goose"

It seems the producer of a film about India was struck with precisely this problem. He needed two of these snake-smitten rodents for local color so he sat down to compose such a request, addressed to a friend who kept a wild animal shopping center.

"Dear Ralph,

Will you please despatch, by return mail, two (2) mongooses. . . . ."

Mmmmm . . . yeh.

"Dear Ralph,

Please send under separate cover two (2) mongee. . . ."

He thought the whole thing over carefully, examined the whites of his eyes for jaundice, gulped two Miltowns, and tried again:

Dear Ralph,

Please ship me by the best means available one (1) Mongoose.

Sincerely,

J. Fadler

P.S. By the way—while you're at it—ship me another."



**MORE ON NATURE.** The *aardvark*, the poor man's ant-eater is completely harmless to man. Hence the term "Aardvark never hurt anybody."



**"Aardvark Showing Goodwill Toward Men"**

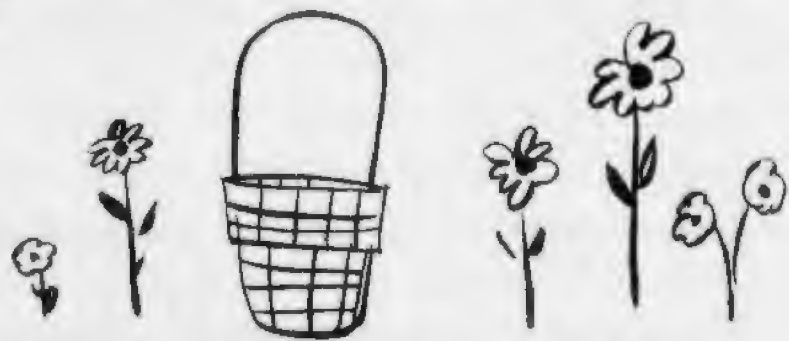
### **MORE ON POETRY:**

There was a caller who lived in and around Canterbury, County Kent, England toward the end of the fourteenth century name of Geoffrey (Tex) Chaucer. He called for a number of clubs in those parts; Buttynes and Bowes, Whytstable Wrangleres, Ryppe and Snerte, but he was probably better known for the patter he wrote about the trail dances held en route to Canterbury. They were called "The Canterbury Trails," or as it was then spelled, "Trales." In modern usage the "r" is slurred or not used at all.

Much of the stuff that old Tex wrote was very lovely indeed (even though the spelling was often a little . . . eh . . . naive.) His stuff scanned and he was never guilty of inventing a term like "allemande thar" just to have a rhyme for "form a star."

Well, all this leads up to the fact that Geoffrey Chaucer knew when it was May and he wasn't ashamed that he knew it and he knew in which direction his fancy lightly turned and he wrote:

"Hard is the herte that loveth nought in May."



**"May Basket Do-It-Yourself Kit"**

And since my herte is anythyng but hard and since I loveth much in May I'm now including in this quaint and curious column of forgotten lore a few personal tributes anent love and such devious matters:

**TO HETTEE WADE** of Escondido, California a bright new yellow May basket full to the brim (and overflowing) with cornflowers and daisies and red California poppies for

sending me two beautifully embroidered hand-towels warning our guests away from my personal bath towel and thereby saving me from being designated as "Old Chicken-Stain."

**TO LINDA JONES KAUSEN** of Maryland and California and Robertsville, a white straw bonnet, alert with Mayflowers. To quote from our favorite book of poetry, Linda, —the Dictionary: Mayflower: a. the hawthorne; b. the marsh marigold; c. the cuckooflower; d. the greater stitchwort. Do you know of anyone else with such a hat: stitchwort, cuckooflowers, hawthorne and marsh marigolds? I know you will treasure it as I treasure you.

**TO DOROTHY SHAW** of Colorado Springs, Colorado a tall Maypole with ribbands snapping in the breeze from an orchard of flowering apple for reading poetry as others perform music, for possessing the kind of warm, sweet, lyrical voice that has sent many a meadow-lark back to school. Greetings too from Old Jeff Chaucer: "May, with alle thy floures and thy grene, Wel-come be thou, fair fresshe May." Wel-come be thou also everywhere, fair fresshe Dorothy Shaw.

**TO MABEL MARTIN JONES** of Manhattan Beach, California the May sky from your front windows; the glistening gulls—white lilies of this sky; the curling fernery of the green Pacific, because during my stay in your house as your son you taught me many strange yet useful things: the wonderful craft of opening books (like opening Champagne) to get at the good things within; the fact that a puppy's hind legs sometimes move faster than his forelegs with resultant disaster; that it behooves a man to use suspicion as a microscope to study suspicious things rather than eye-glasses to view the world; that the only proper posture for a man is with a straight back and a laughing eye and feet planted firmly yet lightly on the ground. As I see you now—one year away from seventy—tall and straight, head alert, eye and nostril scenting the sea-wind, I know that what you taught me was not advice but your way of life.

"At Christmas I no more desire a rose  
Than wish snow in May's new-fangled mirth;  
But like of each thing that in season grows."  
William Shakespeare.

Isn't that a wonderful term, mother, "May's new-fangled mirth"?

*Chuck Jones*





# For Your SQUARE DANCE CLUB

## Editor's Note

Since we printed a tiny item in a recent *Sets in Order* offering help for square dance clubs in a quandary, we have been swamped by questions. Some of the most often-asked—and some answers gleaned from many sources, we're passing along to you all as a Club Help feature.

## Formation of Clubs

### 1. *Where will we find a hall?*

Check your City Recreation Dept.; your Board of Education for school halls and cafeterias; lodge halls; Boy Scout halls; women's clubs and the yellow pages of your telephone book.

### 2. *Whom should we get for caller?*

Have a committee of your members become familiar with the callers in this area, and then select one who seems to have the right qualities for your group. If he is available the same night as the hall and members, you're in clover.

### 3. *Where do we get our members?*

Clubs often start from one or two squares of friends who find that the one big dance a month they attend is not enough. Each may invite a couple who has some familiarity with square dancing and these in turn may invite friends. This applies mainly to a closed or invitational club. A comfortable size for a closed club (depending, of course, on the size of the hall) is from 5 to 15 squares. Any less may be a financial burden on the members. Any more may lose the club feeling by being too big. A club may be formed from church groups or lodge groups, with teaching from scratch. For an open club, an insertion in your local paper to attract members could do the trick. For your own protection, stress that those attending should be somewhat familiar with square dancing for if you are forming a club it is understood that you know something about square dancing yourself. An open class is quite a different thing. There isn't much size limitation on an open club except the size of the hall.

Sometimes a club is formed from the class of a certain caller and retains that caller for the club, with a minimum of teaching.

Above all, even in a closed club, avoid over-exclusiveness. This has led to more heartbreak and more subsequent folding of clubs than any other one factor.

## Club Officers

### 1. *How do we select our club officers?*

First rule! Keep the club operation as simple as possible to yet have the club run smoothly.

Nominate 8 people from the floor at a club meeting and from these, take 4 receiving the greatest number of votes for the nominating committee. These make the selections and present the list to the members at an ensuing meeting. Majority vote wins. Officers can be chosen for 6 months or one year and it seems to work best to elect them at the dances nearest June 30 or December 31.

Some clubs elect husbands and wives jointly to office. They always come to Board Meetings, anyway, and it makes for dual operation.

Some clubs have only co-chairmen appointed each time, one of whom has served the time before. These should be selected for several months in advance. In this case, the only "permanent" officer would be the Treasurer, who collects fees and pays bills.

### 2. *How many officers should we have?*

The simplest form of governing a club would be, as outlined above, simply a Chairman or Co-Chairmen and Treasurer. Getting more elaborate; a President, Vice-President, Secretary, Treasurer. Even more elaborate, add Program Chairman, Association Representative, Historian.

### 3. *What are the duties of the officers?*

President: Presides at club meetings and Executive Board Meetings; ex-officio member of committees; appoints and/or removes committees. Countersigns checks with Treasurer; signs membership cards. Acts in temporary emergencies such as change of hall, orchestra



or caller. Permanent changes subject to vote of majority of members present.

**Veep:** Assumes duties of President in his absence.

**Secretary:** Keeps correct record of all proceedings of business; official membership list; list of standing committees; copy of By-Laws; conducts necessary correspondence; is reservation chairman; issues membership cards and co-signs them with President.

**Treasurer:** Custodian of funds; collects all dues and monies; pays all bills; prepares written financial report at end of term of office; countersigns checks with President. Past President to serve on Board for 6 months or 1 year in advisory capacity (depending upon how often officers are changed).

Each officer shall appoint 1 Board Member who will have equal vote with elected officers. Caller or callers shall not hold office in club.

### **Dues, Meetings, New Members**

#### *1. How shall we collect our dues?*

Either make this a small fee (keep it under \$1.00 per person if you possibly can) each time, a "must" for open club dances, or collect quarterly, semi-annually or yearly in advance. This latter probably insures the best attendance. "They pays their money and they takes their dance!" Do *not* accumulate funds. The minute it looks as if a sizeable hunk of "do" is building up—throw a special party and *spend* it for the enjoyment and benefit of the members, or sponsor a class.

#### *2. How often should we meet?*

Twice a month has seemed the most enduring schedule, although many groups meet each week.

#### *3. What is our duty as club members towards new members?*

If the prospective members are not perhaps "up" to existing club dancing level, every "old" member should feel it a bounden duty to dance with newcomers, helping them as unobtrusively as possible. Nine times out of ten their dancing level will respond and shoot up in a hurry.

### **Naming the Club**

#### *1. What shall we name our club?*

Aha! Here's where imaginations can come into play. Of course, if you're conservative, you can choose one of the following. There's at least one in every area: Circle Eight—Promenaders — Wagon Wheels — Belles & Beaux — Do-Si-Do. Or — get your name from the locality of the hall, as:



Glenfeliz Squares — Orchid Park Squares.  
Or — from the sponsor, as:

Y-Knot Squares — Convair Hoedowners — Telco Squares.

Or — from the geographical area, as:

Beverly Hill Billies — Humboldt Hoedowners — Harbor Square Riggers.

Or — for the caller, as:

Cal's Crazy Eights — Ruffs & Ruffles —

Or — something like:

Barn Owls — Buckles & Bows — Bustle Dusters — Boots & Sandals — Caper Cutters — Country Cousins — Cloverleaf Squares — Double Bow Knots — Dons & Dolls — Do-Si-Dandies — 8 O'Clock Squares — Fiddles & Frills — Happy Hoppers — Hix & Chix — Huff 'n' Puffers — Jacks & Jills — Jeans & Janes — Korn Krackers — Mill Wheelers — Romping Stompers — Square & Star — Shirts & Skirts — Swing Stars — Square Pegs — Squareaways — Sashayers — Satins & Spurs — Sues & Ques — Sassy Steppers — Steppers & Stompers — Shooting Stars — Squarenaders — Spinning Spurs — Wheel & Whirl — Wheels & Chains — Whirlaways.

Or — if you're *really* imaginative, something like:

Low Level Devils — Stumblebums — Gnat Swatters — Back Acres — Allemande Leftovers — Rafter Rockers.

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And there you are. You are still invited to send your specific problems to Club Help, c/o Sets in Order, and we'll try to answer them. Watch for more party ideas and a continuation of the above type of article in your coming exciting issues of Sets in Order.

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## THE BASIC ROUND DANCE POSITIONS

Here are the twelve positions most commonly found in the round dances of today. Proper position and good posture are just as great a part of good dancing as are the dance steps and figures themselves. Each written round dance description will indicate the starting position for the dance and the various changes in position will be noted as you work your way through the write-up. (Illustrations here by Nedra, taken from the various round dance books edited by Ginger Osgood and published by Sets In Order).



**CLOSED**



**SEMI-CLOSED**



**BANJO**  
(Right hips adjacent)



**SIDECAR**  
(Left hips adjacent)



**SEMI-OPEN**



**OPEN**



**VARSOUVIANN**



**SKATER'S**



**ESCORT**



**PROMENADE**



**FACING**



**STAR (LEFT OR RIGHT)**



# THREE O'CLOCK WALTZ

By Kay and Forrest Richards, San Leandro, California

**Record:** "Three O'Clock in the Morning"—S1.0.3100.

**Position:** Open, inside hands joined, facing LOD.

**Footwork:** Opposite throughout. Directions are given for the M.

## Measures

**1-4 Waltz Away, 2, Close; Together, 2, Close; Banjo Around, 2, 3; Face, Touch, —;**

Starting M's L, progressing fwd in LOD, waltz slightly away from partner; Waltz in to face partner; Assume **butterfly pos** and with R hips adjacent, walk around partner  $\frac{1}{2}$  CW turn in 3 steps LRL (This puts M on outside of circle); Partners facing, M's back to wall (W's back to COH); Step R in place and touch L beside R and hold 1 ct.

**5-8 Balance Apart, Touch, —; Solo Turn, 2, Close; Around, 2, Close; Step, Touch, —;**

Partners facing, M's back to wall, release M's R and W's L hands (keep others joined) and step slightly bwd on L, touch R to L and hold 1 ct; Turning away (M to R, W to L) from each other, progressing in LOD, starting M's R, do 1 full solo waltz turn in 6 steps (2 meas); Assume **butterfly pos** and step R in place, touch L beside R, hold 1 ct.

**9-12 Waltz Bal L; Waltz Bal R; Change Sides, 2, 3; Step, Touch, —;**

M's back to wall, step L to side along RLOD, step R behind L, step L in place; Repeat waltz bal starting R along LOD; Change sides in 3 steps, W turning R and crossing under her R and M's L arms (partners are now facing, M's back to COH); Reassume butterfly pos and step R to side along RLOD, touch L beside R, hold 1 ct.

**13-16 Waltz Bal L; Waltz Bal R; Twirl, 2, 3; Face, Touch, —;**

Butterfly pos, M's back to COH, repeat action of Meas 9-10; Then while M walks fwd 3 steps LRL in LOD, W makes a R-face twirl in 3 steps RLR under M's L and her R arm; Assume **loose-closed pos**, M's back to COH, step R in place, touch L beside R, hold 1 ct.

**17-20 (Grapevine): Side, Behind, Side; Cross, Touch, —; Step, Draw, —; Step, Touch, —;**

Starting M's L, grapevine along LOD: Step L to side, step R behind L, step L to side; Cross R in front of L, touch L beside R and hold 1 ct; Step L to side along LOD, draw R to L turning body slightly (retain wt on L); Step R to side along RLOD, touch L beside R, and hold 1 ct.

**21-24 (Grapevine): Side, Behind, Side; Cross, Touch, —; Step, Draw, —; Step, Touch, —;**

Still progressing in LOD, repeat action of Meas 17-20, ending in **semi-closed pos**, facing LOD.

**25-28 Waltz Forward, 2, Close; Waltz Forward, 2, Close; Step, Swing, —; W/Turn, 2, 3;**

Starting M's L, do 2 forward waltzes, semi-closed pos, in LOD; Then, step fwd L, swing R slightly fwd, and hold 1 ct; Then, while M steps slightly bwd RLR, W turns  $\frac{1}{4}$  L-face to face M as partners assume **closed pos**, M facing LOD.

**29-32 Balance Bwd; Waltz (R); Waltz; Twirl;**

Starting M's L, balance bwd in RLOD; Starting M's R, do 2 meas of R-face turning waltzes; Then, as M walks fwd in LOD 3 steps RLR, W twirls R-face under M's L and her R arm LRL. End in **open pos** to repeat dance. Entire Dance is done **three times** in all.

**Note:** This dance emphasizes R-face turning waltz with R ft. lead.





## ROUNDANCERS

**T**HINK of exuberance and charm and you think of Manning and Nita Smith, whose home base is College Station, Texas, but who spend much time traveling hither and yon imparting round dance knowledge to lucky folks.

Nita says she started dancing about the same time she started walking; she can't remember one without the other! She recalls doing Varsovienne at the age of four. Dancing is part of her. She is a Texas University graduate with a degree in Physical Education, which she taught before marrying. She's been teaching one form of dancing or another ever since.

The other half of this high-powered team, Manning, graduated from Centenary College in Louisiana; majored in physics and math. He's also done graduate work in chemistry. By contrast, he was All-American in football and coached at Texas A. & M. for 12 years, during which time that University had the Number One team of the nation. Dancing was Manning's hobby for years. He handled dance parties at summer camps and a particular talent is handling children's groups of any age. Right now the Smiths are teaching some 1000 children every week!



Nita and Manning Smith

About 1945 Manning and Nita began concentrating on square and round dancing. Since that time they have had 7 years' training under Lloyd Shaw, which they feel put them on the right track. They've worked at leading camps such as Asilomar, Lighted Lantern and United Squares, where they have made wonderful friends. They've also felt privileged to work at state festivals and state leaders' training camps.

The Smiths have originated many dances for their own exhibition work and two which they feel were best for everyone were Mr. Guitar and Mannita Waltz. Others: Beautiful Girls of Vienna, Suzie Mixer, Sheridee Waltz. Manning, who is tops at calling, too, has an album of squares on the Columbia label. Besides all this, an insurance business!

Their children, Sherry, 12, and Dee, 15, fill many hours of the Smiths' time and are both dancing very well, having appeared as a family group several times. Nita says, "Our family is a lucky one; it is a *dancing family*!"



### ON THE COVER

No touch of a fairy godmother's magic wand could bring about a greater change in Cinderella's appearance than does the equally magic word "Square Dance" to the attire of the modern male. Simply, drably dressed in "grey flannel suit" or overalls during the daylight hours, the "Great Change" comes when he proudly decks himself out for his evening of fun. Our boy Chuck Jones captures the feeling on our May Cover.





# THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MAY, 1957

## WRAPPIN' IT UP

By Bill Hansen, West Covina, Calif.

1 & 3 do a half sashay  
Go up to the middle and back that way  
Forward again and trail thru  
Separate, go around two  
Hook on the ends and don't be late  
Forward up and back to the gate  
Forward again and pass thru  
Join hands the ends turn in  
But wheel around on the inside square  
Right and left thru with the outside there  
Inside arch, outside under  
In the middle a right and left thru  
Turn her around and pass thru  
Split those two to a line of four  
Forward up and back once more  
Pass thru and the ends turn in  
But wheel around on the inside square  
Right and left thru with the outside there  
Inside arch, outside under  
Dive to the middle, pass thru  
Split those two and around one more  
Trail thru across the floor  
Allemande left with your left hand  
Walk right into a right and left grand.

## PORTLAND ALL EIGHT CHAIN

By Mel Stricklett, Portland, Oregon

One and three you bow and swing  
Promenade half the outside ring  
Half way round that's what you do  
Into the middle and cross trail thru  
And you turn back for a Susie Q  
It's opposite right with a right hand round  
Partner left as she comes down  
Opposite right just one more time  
And partner left you're doing fine  
Face your corner and all eight chain  
Go right and left and turn again  
Turn that gal two times round  
Four ladies chain across the town  
Turn her twice with might and main  
Face your corner and all eight chain  
Go right and left for an Allemande Thar  
Back up boys but not too far  
Shoot that star go all the way around  
Face your corner all 8 chain  
Go right and left and turn her round  
And the ladies chain three quarters round  
Catch that gent left Allemande etc.

Original corner

All eight chain

A new basic movement developed by  
Cleo Harden of Coalinga, Calif.

All face corners and join right hands,  
walk past corners, take left hands with  
opposite and men give ladies a courtesy  
turn to face center of set.

## ENDS SWING IN

By Bill Hansen, West Covina, Calif.

Head two couples swing with pride  
Into the middle split the side  
Around one make a line of four  
Forward eight and back once more  
Ends swing in, the opposite swing  
Face the sides and circle up half  
Inside two like a rip and snort  
All join hands and circle up eight  
Side gents and brand new dame  
Up to the middle and back again  
Pass thru and go around two  
Line up forward back with you  
Ends swing in, the opposite swing  
Face the sides and circle up half  
Inside two like a rip and snort  
Lady go gee, Gent go haw  
Allemande left that corner Ma.

## ONE-QUARTER MORE

By Chip Hendrickson, Oceanside, N.Y.

Figure:

First and third go forward and back,  
Then right and left thru on the same old track  
Lead out to the right and circle four  
Head gents break, two lines of four  
Forward eight and back with you,  
\*Forward again and cross trail thru  
U-turn back and go forward eight  
Forward eight and back once more,  
With the opposite two, circle four  
Half-way round, and a quarter more,  
Inside arch and the outside under  
Circle in the middle go half-way round  
Half-way round, and a quarter more,  
Then pass thru, go across the floor  
Around just one, come into the middle  
Pass thru, go left allemande, etc. . . .

original corner

\*Can use a 1/2 Right and left here if you wish.

## ENDS CRISS-CROSS

By Raymond Denny, Sulphur, Oklahoma

First and third bow and swing  
Up to the middle and back again  
Swap & swing in the middle of the set  
Face the sides you're not through yet  
Split that couple go around one  
Line up four you're still not done  
Forward eight and eight back out  
Centers arch ends cross trail out  
Go around one  
Down the center have a little fun  
Cross trail, go around two  
Line up four, still not through  
Forward eight and back with you  
Center couples cross trail through  
Corners all, left allemande  
Partner right, a right and left grand.



## PRETZEL

By Harry Mann of California

First and third do a half sashay  
Box the gnat across the way  
Face the sides, circle up half  
All four couples California twirl  
Outside four, separate  
Box the flea with the girl you meet  
Face the middle and box the gnat  
Face the sides and circle up half  
All four couples California twirl  
Outside four separate  
Meet your own, box the flea  
Face the middle and box the gnat  
Cross trail thru, left allemande, etc.  
Break  
First and third, forward and back  
Forward again and box the gnat  
Split the sides, go round one  
Box the flea with your own little girl  
Face the middle, then cross trail  
To a left allemande, etc.  
Break  
Head ladies chain across the track  
Then all four ladies chain right back  
Head two ladies chain to the right  
Turn 'em left like a left allemande  
Right to mother, right and left grand.

## MILL WHEEL HASSLE

By Al Scheer, Dearborn, Michigan

Head two couples promenade  
All the way round with your partner maid  
All the way around, just you two  
Two and four do a right and left thru  
One and three lead out to the right  
Circle four, you're doing fine  
Head gents break and make a line  
Forward eight and back like that  
That opposite lady, box the gnat  
(Same lady) Dos a dos with all your might  
Pass thru and turn to the right.  
\*Up with the right with the old mill wheel  
Back by the left and grind the meal  
Take the hand that's on YOUR shoulder  
Duck right under, still you hold her  
Circle eight sunny side out  
Circle up eight hands round about  
First old couple here's what you do  
\*\*Raise your arms and pull 'em thru  
Pull 'em all thru and make a ring  
Circle left while you whistle and sing  
Break that ring with a corner swing.

Original partner

\*Walking clockwise, each person places his right hand on the right shoulder of the person ahead of him. The wheel is reversed; each person now has his left hand on the left shoulder of the person ahead of him. With the free right hand, each person takes the left hand of the person behind him which is on his left shoulder; he lifts this hand over his own head, faces out, and continues to circle.

\*\*First couple, keeping hands joined makes an arch; they turn back to back and pull the whole ring thru backwards and continue to circle all facing in.

## THANK YOU

To Bob Page of San Leandro, California for being our Square Dance Editor of this issue of the Workshop. Joe Fadler, as usual, does the selecting of the Rounds.

## BREAK

By Bob McDaniel, Topeka, Kansas

First and Third do a half-sashay  
Up to the middle and back that way  
With the opposite lady box the gnat  
Right and left thru the other way back  
Pass thru and have a little fun  
Split the ring and around just one  
Into the middle and **DOUBLE THE GNAT**  
Box it once, now box it back  
Pull her by and split the sides  
Go 'round one and don't you fail  
Come down the middle and cross-trail  
Allemande left . . . etc.

## GENTS TURN

By Bill Hansen, West Covina, Calif.

1st & 3rd going to bow and swing  
Promenade the outside ring  
Go half-way around it's 2x2  
Side couples a right and left thru  
Head two couples lead to the right  
Wheel around in front of the sides  
Now forward eight and back with you  
Forward again, Double pass thru  
1st couple right, second one left  
Right and left thru the couples you've met  
Same two, you pass thru  
Whirlaway with a half-sashay  
Gents turn around left Allemande  
Partner by the right, go right and left grand.

## THANQUE — (Thank You)

(Revised)

By Roger Welch, Independence, Mo.

Four ladies chain across the way  
Side couples half-sashay  
\*Head couples go forward and back with you,  
Forward again and cross-trail through  
Go 'Round the Outside and  
Swing your gal when she comes to you  
Or—Box the gnat when you meet ole Sue  
And stand right there behind those two  
All eight go forward and there you stay  
Face your partner and back away  
Two lines of four on the side of the floor  
Go forward eight and back once more—  
Then pass thru, turn back for Suzy-Q,  
Ends turn in, or anything desired.  
Original call was:  
\*Head couples go forward and back on the run  
Cross-trail thru and around one.  
And some of them did!  
Note: This is a gimmick to get in lines of four—like the start of "Ends Turn In."



## GRAPEFRUIT MOON

By Myrtle Grace Eicher  
Sarasota, Florida

**Record:** Florida, Decca 9-28952, Guy Lombardo.

**Position:** Facing LOD, inside hands joined.

**Footwork:** Opposite — Directions for M; W counterpart.

### INTRODUCTION

#### Measures

1-2 Wait

3-4 Walk, Walk, Face and Bow: M Walk fwd in LOD L, R, face and bow:

#### PART A

1-4 Toe, Heel, Toe, Lift; Grapevine L; Step, Draw; Step, Draw;

(First measure modified Highland Fling, maintaining wt. on ball of R foot, M's R H joined W's L; M's L hand at hip, W's R arm akimbo; partners facing) Touch L toe to side, toe pointing toward body, heel away; then in same L ft. position touch L heel toward body, toe away; touch L toe directly in front of R toe; lift wt. with slight hop off R foot at same time lifting L foot straight up, toe pointing down; 2- Grapevine L, R, L, close R; 3- (Windmill position) Step L, Draw R turning head toward draw; 4- Step L, Draw R;

5-8 Repeat Meas. 1-4 RLOD using Reverse Footwork;

#### PART B

9-12 Step L, Touch R, Step R, Touch L; Pas De Basque L, Pas De Basque R; Step, Brush, Step, Brush; Step, Brush, Close, Touch; (Open position, facing LOD, inside hands joined) Step L, touch R toe in front of L; Step R, touch L toe in front of R; 3- Pas De Basque L; Pas De Basque R; 4- (Turning away slowly, M L, W R, M's arm at hips, W holding skirt) Step L, Brush R, Step R, Brush L; Step L, Brush R, Close R and hold; (ending half around, facing RLOD).

13-16 Repeat Meas. 9-12 Using Reverse Footwork, Ending Facing LOD;

#### PART C

17-20 Two-Step Facing; Two-Step Back-to-Back; Step, Draw; Step, Draw;

(Facing partner, M's R, W's L hands extended back) Two-step in LOD, L,R,L, Swinging hands forward in LOD Two-step back-to-back, R,L,R; 3- (Facing in Windmill position) In LOD, Step L, Draw R (turning head toward draw); Step L, Draw R;

21-24 Repeat Meas. 17-20 in RLOD, Using Reverse Footwork;

#### PART D

25-28 Double Grapevine L; M Steps in Place as W Whirls Twice;

(Facing partner, lead hands joined, R hand at hip, weaving body with foot action) Grapevine L, R behind, L, R in front; L, R behind, L, Close R; 3- With M's L hand high supporting W's R as she whirls M Steps in Place, L touch R, R touch L, L touch R, R close L, during which W whirls a complete revolution on

R toe closing with L, TWO TIMES under M's L supporting arm; ending in cake walk position.

29-32 Cake Walk, 2; 3, 4; Step, Draw; Step, Draw;

(Facing LOD, inside arms crossed from elbow to hand, heads turned toward one another) Step L in LOD, raise R bending R knee slightly and extending R foot fwd. pointing R toe and at same time bending upper half of body backward; Step R, raise L; Step L, Raise R, Step R, Close L, facing; (Windmill position) Step, Draw; Step, Draw;

Start Part A Repeating Entire Dance;

#### CLOSING

1-8 Repeat Part A;

9-12 Step L, Touch R, Step R, Touch L; Pas De Basque L, Pas De Basque R; Step, Brush, Step, Brush; Step, Brush, Step, Close;

(Partners facing, inside hands joined) Step L, touch R toe in front of L, Step R, touch L toe in front of R; Pas De Basque L, Pas De Basque R; 3- (Turning away, M to L, arms akimbo, W to R holding skirt), Step L, Brush R, Step R, Brush L; Step L, Brush R, Step, Close: (ending facing LOD with inside arms locked in Cake Walk position.)

13-18 Cake Walk L, R, Back Up Four Quick Steps L,R,L,R; Cake Walk LOD L, R, L, R; L, R, LRL, Bow;

(In LOD regular cake walk L, R; then back up four quick steps L,R,L,R; Forward Cake Walk L, R; L, R; L, R; (quick) LRBow; Extending L back. (During the last two measures W only changes to her R hand in M's R and twirls three times under M's R arm and curtseys as M bows).

#### SAUNDERS' SPECIAL

(From a swing ending introduction)

By William C. Saunders  
Santa Barbara, Calif.

Everyone gonna swing and sway  
All four couples half sashay  
Heads to the middle and back that way  
Forward again and box the gnat  
And a right and left through the other way back  
Go up to the middle and back again  
Now forward again and swap and swing  
Go 'round and 'round with the pretty little thing  
Face to the middle and pass through  
Split the ring and around just one in a line of four  
Go forward eight and back like that  
Now forward again and box the gnat  
Then pass through  
Arch in the middle the ends duck through  
A right to the opposite and box the gnat  
And a right and left through the other way back.  
Turn 'em right around and pass through  
Split the ring and around just one  
Down the middle with a right and left through  
Turn 'em right around and TRAIL through  
Split the ring and around just one  
Come into the middle and box the gnat with your own little girl  
Then pull 'er by and allemande left, etc.



## AUTUMN WALTZ

By Helen and Boyd Kopper  
Hutchinson, Kansas

**Record:** Lloyd Shaw X-94 "The Autumn Waltz."

**Position:** In dance position, M facing LOD. Footwork given for M. Four measures of introduction. Footwork opposite.

### Measures

**1-4 Waltz Forward; Lady Twirls; Waltz Forward; Lady Twirls;**

Man waltzes forward for 4 meas. W waltzes with him on the 1st meas, twirls R face (her R in his L) clear around on the 2nd; waltzes fwd on the 3rd; and twirls clear around R face on the 4th, and ends in open pos facing LOD.

**5-8 Waltz Forward; Lady Cross; Waltz Forward; Lady Cross;**

Waltz forward in open pos; then W rolls across in front of M with an L face turn so she is on his L side, inside hands joined; they waltz forward again. W rolls back to place again on his R side. (Couples progress slightly as W rolls across.)

**9-12 Waltz Away; Roll In; Step-Swing-Pivot; Forward, Touch, —;**

Waltz forward turning slightly from partner. Roll in clear around to face LOD again (the M doing a R-L-R). Step on the outside foot, swing the other around, pivoting so you face RLOD. M steps RLOD on his R and touches his L to it.

**13-16 Waltz In; Roll Out; Step-Swing-Pivot; Cross, Touch, —;**

In open pos waltz (RLOD) diag fwd twd partner. In 3 steps do a full turn around (M R f) progressing RLOD and rejoining inside hands. Step fwd on inside foot (RLOD), swing outside foot around, pivot to face partner, joining both hands. Step across in front with R and touch L. End in butterfly pos, M's back to COH.

**17-20 Tamara, Touch, Hold; Around; Around; Lady Turns;**

Step-touch, R hips adjacent in Tamara hold (M's R and W's L hands joined behind W's back; W's R holding M's L in front of his chest — NO WINDOW). Waltz 6 steps around (CW). The W unwinds L face and holding with her L hand, while her R hand is released. As she finishes this 3 step turn, she reaches in behind his back with her R hand and pulls his L which he now holds behind his back, her L now holding his R in front of her chest. At this point partners have revolved  $1\frac{1}{2}$  turns (M back to wall).

**21-24 Around; Around; Man Turns; Step, Draw, —;**

Continue turn in 6 steps during first two meas. M unwinds in 3 steps letting go with his R hand, turning L face with his L still holding W's R. On meas 24 he faces her with his back to COH, joining both hands, stepping to side on R and drawing with his L.

**25-28 Roll Back to Back; Side, Draw, —; Face to Face; Side, Draw, —;**

In 3 steps do  $1\frac{1}{4}$  solo turn away from partner and around to back to back pos, starting on M's L foot, with M's R and W's L hands still joined as they turn. Meas 26 step to M's R and draw. Dropping joined hands M takes the W's R hand in his L, and they turn on around progressing in RLOD, and finishing face-to-face. They take closed pos (with M's back to COH), and he steps on his R (in RLOD) and draws his L to it.

**29-32 Balance, Back; Waltz; Waltz; and Twirl;**  
Balance back on L foot, and do 2 turning waltzes R face, and finish with a twirl of the W (R face), in pos to begin the dance again.

Do the dance three times, and on the last time twirl, bow, and curtsy.

**Note:** The original notes called for a turn and a half on the roll-out in meas 25, and this is recommended for experienced dancers. But for average dancers, a simple half-turn back-to-back will be more comfortable. On meas 29-32, some may prefer the original Waltz bal L; Waltz bal R; Waltz; and Twirl. This requires a backward turn waltz on an L foot lead, full around, which will be no trouble at all for advanced dancers.

## SCRAMBLE

By Bill Hansen, West Covina, Calif.

**Head two couples right and left thru**

**Full turn around and facing out**

**Separate go around one**

**Into the middle a right and left thru**

**Full turn around to the outside two**

**Right and left thru, go two by two**

**Inside two now face your partner**

**Right and left thru and don't get lost**

**Full turn around and facing out**

**Separate go around one**

**Go into the middle a right and left thru**

**Full turn around to the outside two**

**Right and left thru go two by two**

**Allemande left with your left hand**

**Partner there go right and left grand.**

## DEL'S OPENER

By Del Coolman, Flint, Michigan

**Bow to your partner—corners all**

**Circle to the left—go round the hall**

**Circle left and around you go**

**Break it up—Do-Pas-So**

**It's partner's left and a corner's right**

**Back to your partner—left hand round**

**And promenade the corner when she comes down**

**Promenade—Don't slow down**

**You promenade—but not too far**

**Back track from where you are**

**Now one and three—you wheel around**

**And pass thru—**

**On to the next—Cross-Trail—**

**Right and Left Grand—**

**Right and left to your own little maid**

**Find your partner (original)—promenade**



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**RANDY STEPHENS** of Provo, Utah, kicked in with the dance for "That Whistlin' Piano Man", whereas **CLIFF VIERY** of Oakland, Calif., knocked out the steps for "Roll Those Big Blue Eyes" - quite an array of talent, 'specially when you throw in some mighty fancy music by that good ol' **SUNDOWNERS BAND**.

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P.S. You know - this guy Bruce Johnson is a most versatile fella. He (and Shirley) whomped up a new round dance "DIET TWO-STEP", which we released last month and folks all over seem to take to it real well. If you don't got it yet, try No. 7642 (instructions included, of course).

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(Letters, Continued from Page 3)

Dear Editor:

I read the letter written by Polly Derry, Roy, Utah (S10 March 1957) and I feel a little guilty for not writing sooner. I live 25 miles Northeast of Pittsburgh in a town called Natrona Heights. Believe me, there are just "scads" of square dances in this section. These dances are all public dances or money making projects with live music; an admission usually charged varies from 50 to 75 cents a person. Square Dancing on Sunday, Monday, Thurs-

day, Friday and choice of the crop on Saturday. Dancing is in the New England style usually in the Intermediate class. . . . Anybody stranded in or about Pittsburgh and looking for square dance recreation, please call Academy 4-7874 or write Tony McCall, 808 Jefferson Ave., Natrona Heights. . . .

Tony McCall, Natrona Heights, Pa.

Dear Editor:

After four years of square and round dancing five or six nights a week, studying especial

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ly on rounds from the Atlantic to the Pacific including the National at San Diego and Asilomar last June, the following is an outline that I would like to see Sets in Order take the lead in correcting. This is the teaching of Round Dances to proper music to minimize confusion to the average dancer. For example, the Mannita Waltz was taught at Gainesville, Florida in June 1955 by the Manning Smiths, using the Anniversary Waltz record. This beautiful dance is loved and danced by many groups here now, BUT here comes a perfectly strange tune by the name of Mannita to dance this waltz to.

We have also danced the Paradise Waltz to a record of the same name, also a nice dance loved by most round dancers, and now Ed Gilmore comes out with the Cadet Waltz to the same music. Possibly our more experienced dancers can do the Paradise Waltz Quadrille, Paradise Waltz and also the Cadet Waltz to the same music, but how about the average dancer, or some of us who learn to love a dance, then be rudely shown or told this or that way is out of date?

I sincerely hope your wonderful magazine Sets in Order will take a definite stand towards eliminating the first-mentioned duplication of dances to one melody and urge caller-teacher co-operating for the benefit of future dancing. If your magazine does not want to take a personal stand on this, just put it in a Griper's classification over my name.

Earle Heinrichs  
Tampa, Florida

(Editor's Note: It is a point and one to be considered. Whatever tends towards confusion takes away a little fun. As for Gripes, even square dancers are human! We've all got 'em.)

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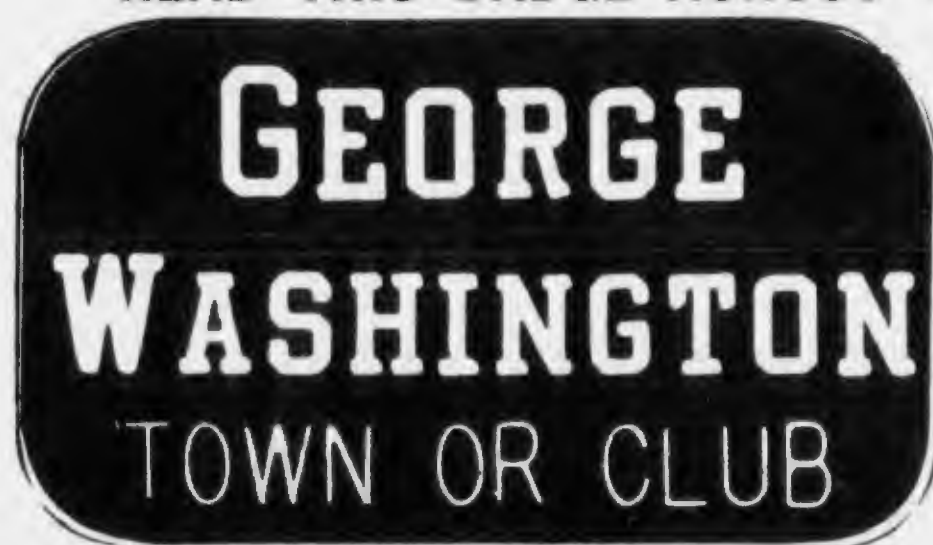
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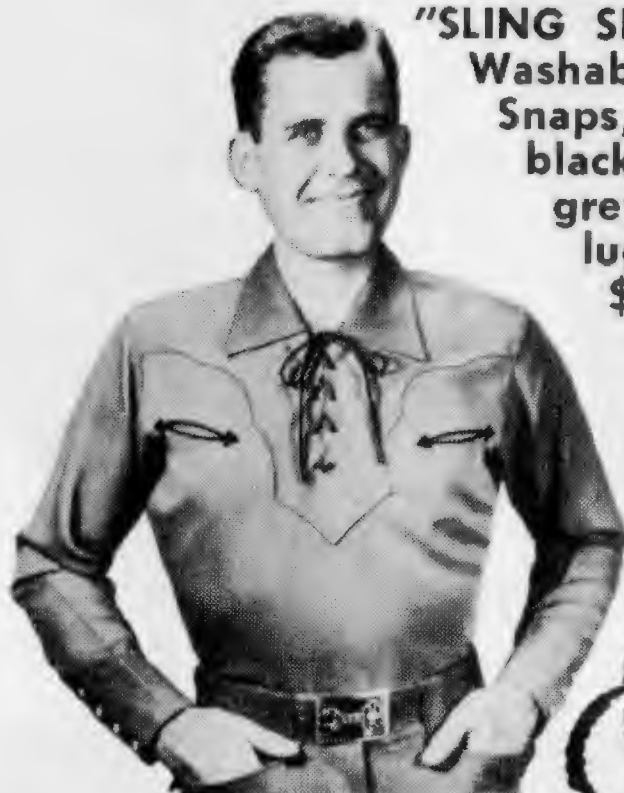
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JACKSON'S BREAKDOWN, Key of D  
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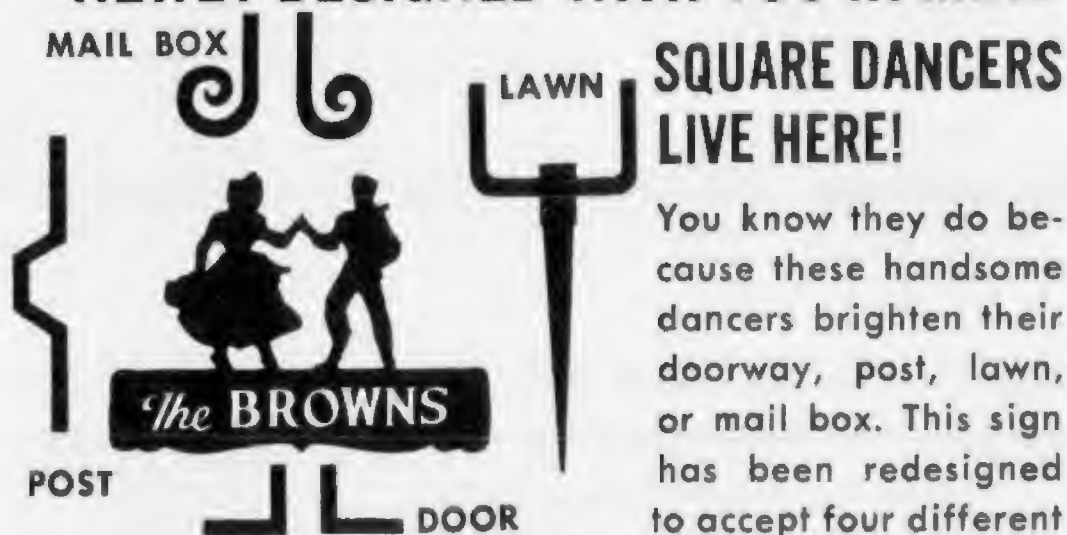
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## CANADIAN CAPERS

*Ontario . . .* The Legion Hall at Sudbury rocked (no roll) with 35 squares when Circle Eight Club welcomed its third traveling caller of the season early in March. He was Bill Castner from Alameda, California. The club's regular 25 squares squeezed a little tighter to allow neighboring groups in on the fun. Lockerby, Espanola, Capreol, Copper Cliff, Levack, Lively and Falconbridge were all represented. Action was fast that evening and dancers responded well, which was gratifying to teachers-callers Les and Vi McDougall.

Toronto Squares had a wingding of a St. Patrick's Dance on March 11. Name cards were green leather shamrocks (courtesy "Pop" Hall), the mike was a long white clay pipe, the big cake was suitably decorated with dancers in paddy green. President Dave Grant directed caller Bill McMaster behind the "Green Door" to find a Newcomb P. A. system, in recognition of his invaluable calling. This club's first Western Jamboree—May 4. Telephone BA 1-6929.

*Manitoba . . .* On June 8, Whirl-I-Pegs of Winnipeg will hold their 4th Annual Beach Hoedown at Winnipeg Beach Pavillion (50 miles north of Winnipeg). This year the guest caller will be Ed Gilmore of Yucaipa, California and points all over the map. All welcome.

*Saskatchewan . . .* The Kelvington Square Dance Club, first started in October, 1956 under the direction of the Gar Taylors, held its first Jamboree on March 4 with 112 dancers. Corky Birt from Foam Lake, Sask., did calling honors. This was such a marked success the club held another session on March 25, which drew 100 dancers. This time Earle Park from Yorkton was at the mike. These attendance figures are all the more remarkable because Kelvington is a small town of 1100 people.

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## CALENDAR OF SQUARE DANCING EVENTS

May 2—West Tenn. Strawberry Festival Dance  
National Guard Armory, Humboldt, Tenn.  
May 2-4—Fontana Swap Shop Fontana, N. C.  
May 3—Mid-State Festival  
National Guard Armory, Columbus, Nebr.  
May 3—2nd Ann. Circle 'n' Star Derby Eve  
Dance, Durrett School, Louisville, Ky.  
May 3-4—Magic City Hoedown  
Shrine Auditorium, Billings, Mont.  
May 3-4—17th Ann. Fest., New Pershing Mu-  
nic. Audit., Lincoln, Nebr.  
May 3-4-5—Florida Callers' Assn. Mtg. &

Dance, Miami Beach, Fla.  
May 4—Central Okla. Dist. Jamboree  
Munic. Audit., Oklahoma City, Okla.  
May 4—Spring Round-Up  
Victoria, B. C., Canada  
May 4-5—6th Ann. All-Illinois Square & Round  
Jubilee, St. Theresa's Gym, Decatur, Ill.  
May 5—Idiot-Knothead Party  
Crystal Ballroom, Portland, Ore.  
May 10—8th Ann. Northwest Blossom Time  
Fest., Bellingham, Wash.  
May 10-11—9th Spring Festival  
Coliseum, Houston, Texas

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May 10-11—10th Ann. Spring Festival  
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May 11—North Dakota Festival  
Bismarck, North Dakota

May 11—8th Ann. Mich. Square Dance  
Leaders' Fest., Main Audit., Lansing, Mich.

May 17-18—9th Ann. Festival  
Ak-Sar-Ben Coliseum, Omaha, Nebr.

May 17-18—Colo. State Square Dance Assn.  
Fest., City Audit., Denver, Colo.

May 18—Cotton Carnival Square Dance  
Memphis, Tenn.

May 18—Southeast Okla. Dist. Fest.  
Naval Amm. Depot, McAlester, Okla.

May 18—N.C. Fed. State Festival  
Greensboro, N. C.

May 18—4th Ann. Couple Dance Jamboree  
Lubbock, Texas

May 18-19—Ill. Callers' Assn. Swing-Ding  
Allerton Park, Monticello, Ill.

May 18-19—6th Ann. Festival Ohio Vall. Assn.  
Norwood "Y," Cincinnati, Ohio

May 19—Sets in Order Subscription Dance,  
Sunny Hills Barn, Fullerton, Calif.

May 24-25—Dudes & Dolls Annual Festival  
Uark Bowl, Fayetteville, Ark.

May 25—2nd Annual Sidewinders Roundup  
Elks Hall, Indio, Calif.

May 25—So. Dak. Fed. Spring Festival  
Coliseum, Sioux Falls, So. Dak.

May 26—5th Ann. Circle 'N Square Jamb.  
Armory, Yreka, Calif.

May 31—2nd Dist. A-Square-D "On to Cata-  
lina" Dance Recreation Center  
Eagle Rock, Calif.

May 31-June 1—4th Ann. Trail & Dist. Jamb.  
Trail, B. C., Canada

May 31-June 1-2—Folk Dance Fed. Statewide  
Fest., Balboa Park, San Diego, Calif.

(Continued next Page)

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*(Calendar, Continued)*

May 31-June 1-2—Minnesota State Festival  
Minneapolis, Minn.

June 1—5th Ann. North Shore Jamboree  
New Trier H.S., Winnetka, Ill.

June 1—2nd Ann. Country Two-Steppers'  
Roundup, Green Mt. Falls Comm. Hall,  
near Colo. Springs, Colo.

June 1-2—Golden State Round-Up  
Oakland, Calif.

June 2—Shirts & Skirts (Puente) Anniv. Dance  
Sunny Hills, Fullerton, Calif.

June 7-8—8th Ann. Prescott Hoedowners Fest.  
Senior H.S. Gym, Prescott, Ariz.

June 8—4th Ann. Whirl-I-Peg Beach Hoedown  
Beach Pavillion, 50 Mi. No.  
Winnipeg, Man., Can.

June 9—Southwestern Wyoming Jamboree  
Rock Springs, Wyo.

June 13-15—6th Ann. Natl. Square Dance  
Convention, Kiel Audit., St. Louis, Mo.

June 14-16—Washington State Festival  
Yakima, Wash.

June 22-23—Jim Brooks' Squares & Rounds  
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June 9-12

June 17-20—Lighted Lantern Trail Camps.

Write Paul Kermiet, Route 3, Golden, Colo.

June 9-15

Aug. 4-11—YMCA of the Rockies Assn. Camps, Estes Park, Colo. Write Walter Ruesch, before May 15, Estes Park Conf., YMCA, 25 E. 16th, Denver. After May 15, Estes Park.

June 17-22—Holiday Institute of Squares—Brown's Lake Resort, Wisc. Johnny Davis, Jerry Helt, Bill Shymkus, Marge & Vince Belgarbo. Write Holiday Institute, 3965 Milwaukee Ave., Chicago 41, Ill.

June 21-24—Country Dance Society Pinewoods Camp—Long Pond, Plymouth, Mass. Louise Chamin, Abe Kanegson, Bob Hider. Write Country Dance Soc., 30 Pemberton Square, Boston 8.

Last 2 weeks June &

First 2 weeks Sept.—Okanela Lodge, Glenwood Springs, Colo. Mike Cross and Buster Brown. Write Mike Cross, Box 847, Rifle, Colo.

Aug. 20-25—Country Dance Vacation—Glacier National Park, Mont. Jim & Ginny Brooks, Bill Shymkus, Lynn Woodward. Write Woodward before June 15, 8921 W. 78th St., Minneapolis.

Aug. 26-31

Sept. 2-7—Estes Park Square Dance Camp, Estes Park, Colo. T. J. Miller, Red Warrick, Jack & Evelyn Gant. Write Estes Park S.D. Camp, Box 262, Olathe, Kansas.



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1101—**BO WEEVIL**, called by Nathan Hale, Flip instrumental, Key Bb

1102—**SMILE DARN YOU SMILE**, called by Nathan Hale, Flip instrumental, Key C

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### WISCONSIN TO ST. LOUIS

George Ziemann of Milwaukee has organized, with the help of the Northwestern & Wabash R.R., a Wisconsin Square Dance Special leaving Milwaukee on Wednesday June 12 and arriving in St. Louis on Thursday morning. The group is staying at the Coronado Hotel and planning something special for Friday and Saturday After Parties.

To date 130 square dancers have signed up for the train and many more will go by auto or other means. For details write Geo. Ziemann, 6309 N. 107th St., Milwaukee 18.

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### NATIONAL CONVENTION BIDS

National Square Dance Convention Bids for the 1958 and 1959 Conventions are to be viewed by the Executive Committee.

This public notification is published for the purpose of offering all interested cities the opportunity to bid for the Convention.

Bids for the 1958 Convention will be accepted until June 1, 1957. Bids for the 1959 Convention must be in by June 12, 1957.

Selections of host cities are based on the following requisites: Geographical Location, Housing Accommodations, Administration Buildings, Dance Hall Facilities, Past Square

Dance Festival Success and Experience, Dancers' Organizations, Callers' Associations, Local State and City Square Dance Recreation Programs.

The Committee will also be happy to give any further information as desired by interested cities. Direct all correspondence to: Richard A. Flucke, Chairman Natl. Convention Committee, 2921 McGee St., Kansas City, Mo.

### NEXT MONTH

The June issue of S.I.O. will be the Special Convention issue. You won't want to miss a single article in this one.

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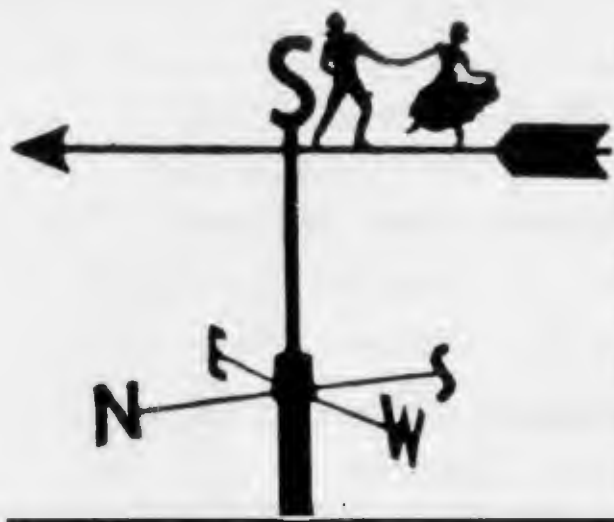
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# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Wisconsin

Madison area square dancers have been seeing their callers on TV in the Walt Disney, "Adventure in Dairyland." This is the re-run of the Mickey Mouse Club movie which was made near Madison last year. Callers include Bill McKee, Ralph George, Gale Yanke, Duke LaMore, Bob Brustman, Russ Weisensel, Ellz Peckham, Jim Beck, Roger Drouin, Art Weisensel and their taws. . . . The Madison Area Callers' Jamboree was held on March 30 at Allis School. Gale Yanke M.C.'d this annual affair, which was a great success.

## California

The 4th California Square Dance Convention at Long Beach on March 22-24 chalked up an attendance close to 6000! This was quite evident in the evening dances on Saturday (there were 3 of them) when walls bulged with zipping dancers. This was a "good" fault of the affair which was well-planned and ran smoothly. Panels were informative and "meaty"; Workshops—in rounds by the Frank Hamiltons and Forrest Richards'; in squares by Bob Osgood,—were well-attended, beautifully handled. Special luncheons took place at the Red Velvet Room of the Lafayette Hotel (Convention Headquarters) on Saturday noon for the Convention Advisory Committee; and on Sunday a social affair at the Pacific Coast Club for the Council of Associations of California and their guests. All 12 of the California Associations were represented at the Convention, the first time they have all been represented in one place at one time. Southern California Callers' Groups also took advantage of the opportunity to meet. Bids were accepted from Western Association (San Gabriel Valley) for the 1958 California Convention; from A-Square-D of Superior, California (Sacramento) for 1959. Bill Tickell, General Chairman of this recent Convention, and his committees, certainly merit a sombrero-tip for the efficient running of such a giant affair.

## Missouri

The "United Squares" Knotheads of St. Louis are making plans for a big reunion noon luncheon at the Downtown Y.M.C.A. on Saturday, June 15, for all "United Squares" Knot-heads who will be attending the 6th National Convention. For reservations write to Richard McFarland, 7406 Murdoch, Webster Groves 19, Mo.

## South Dakota

The South Dakota Square Dance Federation will hold its Spring State Festival at the Coliseum in Sioux Falls on May 25. Co-sponsors are the Sioux Squares Club and the Sioux Falls Argus-Leader. Approximately 20 callers will be on hand to liven up the evening to the music of the Rhythm Wranglers from Florence. A Federation meeting is scheduled for the Coliseum Annex during the intermission between the two dance sessions. In the same spot a smorgasbord will be served, starting at 5 P.M.

## Oregon

On May 5 the combined Idiot-Knothead (!) Club Party will be held at the Crystal Ballroom in Portland. This is a Sunday P.M., and it will be necessary for dancers to show their badges as they enter the hall as public dances are not allowed. It will be a full P.M. of Squares and Rounds, so Go, you Knotheads and Idiots! (That feels so insulting!) . . . Danebo Circle 8 of Eugene turned over \$600.00 to a charity from their most recent Benefit Dance. 40 squares came from Portland, Yamhill, Albany, North Bend, Lebanon and Cottage Grove, as well as locally. . . . Due to the recent organization of the Oregon Federation of Square Dancers and its Area Councils, square dancing has hit a new high in Oregon. South Coast Area Council consists of 11 clubs; one of which, Curry Coasters of Gold Beach, has recently offered refresher courses in Squares and Rounds. There is a square dance at Ophir Grange Hall, 8 miles north of Gold Beach on Hwy. 101, every Wednesday and Saturday night at 8 P.M. Visitors are welcome.



### Wyoming

The Promenaders Club had their 6th Annual Festival on March 16 at the Sinclair Recreation Hall, Rawlins. Gene Breniman, the club caller, M.C.'d the dance and callers joined him from all over the Rocky Mountain region.

### Idaho

On March 9 two square dance clubs of Caldwell, Docey-Do and Honor Your Partner, jointly sponsored the 9th Annual Square Dance Festival in the Junior High Gym. 30 squares enjoyed the evening. Leon Rosa called the Grand March and the two M.C.'s were Ralph Kromer and Norman Hutchings. Dave Dorsey was General Chairman. Callers came from all over the Intermountain square dance territory. . . . The Intermountain Square Dance Assn. has elected one new director to its board, with two members holding over. Hank Marmon of Boise and Douglas Hyslop of Nampa were re-elected and the new member is Ross Crispino of Nampa. Leon Rosa of Caldwell retires as President, with Hally Harshfield of Emmett taking over. A busy year is planned.

### Alabama

Druid Promenaders of Tuscaloosa were hosts for the Tuscaloosa Spring Festival at Holt Armory on April 20. Jim Brower was imported from Texarkana to do the calling. . . . Birmingham will have a Trail Dance for travelers to the National Convention on June 10 at the Birmingham Y.W.C.A.

### Oklahoma

March 1-2 were the dates of the 2nd Annual Pan-Aggie College Square Dance Festival in Goodwell. It was the largest ever held in the area, with seven states represented. The Friday night dance was M.C.'d by Kenny Pearson and the Saturday P.M. clinic was conducted by Marvin Shilling. In the evening a fashion show was presented by college students and narrated by Miss Dottie Sawyer. The big evening dance was M.C.'d and called by busy Marvin Shilling. Guest callers were Bennie Dell Trujillo, Kenny Pearson, Woodie Turley, Melton Beasley, Pete Lunsford and Curt Nelson. . . . The Faculty Square Dance Club and the Circle Eight Club of A & M College, together with the Stillwater-Wagon Wheel Club and Town and Country Club sponsored the 2nd Stillwater Square Dance Jamboree on April 6. Wayne Rutherford was the featured caller for the evening.

### Pennsylvania

New officers of X-B Club of Folcroft are Roy Shubert, Clarence Groscup, Evelyn Graham and Mrs. Catherine McCullough. . . . Check the Bux-Mont Festival at Abington H.S. on May 9. . . . On March 27 2-Gun Marvin Shilling from Colorado appeared at the East Liberty Y in Pittsburgh. Check May 19, the "Y" Dance Picnic with Lloyd Littman at North Park Lodge, Pittsburgh.

### Florida

Word has been received from the Southeastern Dancers' Assn. that Miami is in need of square dance callers. Write Andy Clittone, President, 8135 N.W. 5th Ave., Miami. . . . Ray Smith from Dallas, Texas, will be on tour in Florida during June. The Miami Y.W.C.A. will sponsor a 4-day Square Dance Cruise to Havana and Nassau June 14-15, with Ray as guest caller. Square and Round Dancing aboard the S/S Evangeline and a special dance in Havana on Saturday night. Write Helen Neilson, Y.W.C.A., 114 S.E. 4th St., Miami, Fla. . . . A group from the Square the Circle Free Lancers Club meet at Dorothy Spade's house beside the Braden River every Thursday at 10 A.M. for an all-day dance party on the outdoor patio.

### Colorado

The Colorado State Association Festival will be held in Denver at the City Auditorium on May 17-18. Lee Helsel from Sacramento, California, will M.C. the dances and clinics. The Paul Kermiets of Lighted Lantern will M.C. the Round Dance Clinics, assisted by the Russ Hendricksons and Charlie Tuffields. Chairman Earl Brown expects a record turn-out for this one.

---

Meet Fred Berke of Litchfield, Minnesota, and his children's square dance group which has appeared on many TV shows and on Festival programs. Note Fred's mustache. It's for real and was grown for the local County-Wide Centennial Celebration.





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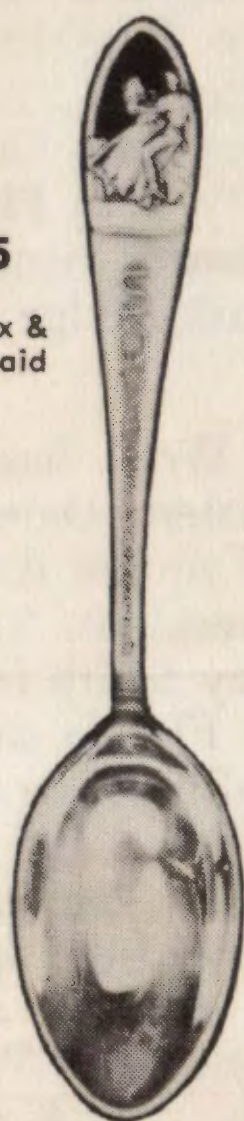
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Want a square dance on your way to the 6th National Convention in St. Louis June 13-15? Note the following opportunities:

June 8—League of Square Dance Clubs Trail Dance—City Auditorium, Wichita, Kansas. Contact Jim Thompson, 1558 Burns, Wichita, Kans. Tel.: HO 4-3919.

June 10—Akron Area Council, Norton High School, S.W. of Akron, Ohio.

June 10—V-Square & Silver Spur Clubs' Trail Dance—Blossom Heath, Okla. City, Okla. Contact Guy Gentry, 1127 N.W. 41st., Oklahoma City.

June 11—Spinning Heels Club Trail Dance, Sellinger Center Hall, Jefferson City, Mo. Contact Edward Gross, Hogan Dr., R.R. 5, Jefferson City, Mo.

June 11—Greater Memphis Assn. Square Dance Clubs Trail Dance—Memphis, Tenn. Contact Fenton Sellers, 5352 N. Clover Dr., Memphis, Tenn.

June 11—Square Dance Clubs Assn. Trail Dance — Doling Park, Springfield, Mo. For Motel Reservations write Trail Dance, Chamber of Commerce, Springfield, Mo.

June 11—Circle & Squares Club Trail Dance—West Plains, Mo. Contact Grace Putnam, Box 388, West Plains, Mo.

June 11 and 12—Bauers Grove Trail Dance — Bauer's Grove, Evansville, Ind. Contact Raymond Bauer, R. R. 5, Evansville, Ind. Tel.: Darmstadt

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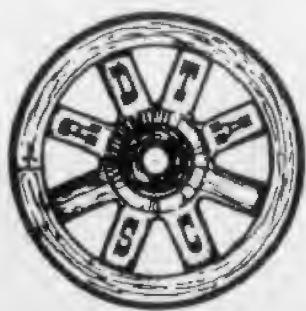
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**Starting Position:** Skaters. **Footwork:** Identical throughout; sequence 3 times.

**Measures:**

**1-4 Walk, Two; Forward — Close, Back — Close; Walk Two; Forward — Close; Back — Close;**

In skaters position, both starting L, walk fwd two slow steps, L, R, then in quick time step fwd L, step R beside L with a lilt and step back on L, in place on R. Repeat moving fwd two slow steps, L, R, step fwd L, step R beside L with a lilt, step back L, step R in place.

**5-8 Swagger, Two; Three, Four; Two-Step Away, Two; Three, Four;**

Moving fwd in slow tempo, do four steps L, R, L, R, with "swagger" and a little lilt (coming up on ball of supporting foot) just before stepping each time. Turn away from partner in four two-steps — fast time — M L-face, W R-face, in a small circle, coming back to skaters position.

**9-16 Repeat Measures 1-8.**

**17-20 Step-Kick, Step, Step; Step-Kick, Step, Step; Cross-Flare, Cross, Step; Cross-Flare, Cross, Step;**

Stepping diag. fwd twd wall on L, kick R, step back on R and step L in place while turning to face diag fwd twd COH. Step diag fwd twd COH on R, kick L, step back on L, step R in place as you face fwd LOD. Continuing to face fwd LOD, cross L over R, lift to ball of L as you flare R to side and across in front of L twd COH. Step L to side and again cross R in front twd COH. Flare L to side and across in front of R twd wall, step R to side.

**21-24 Repeat Measures 17-20.**

**25-28 Walk, Two; Cross, 2, 3, ; Walk, Two; Turn, 2, 3;**

Walk fwd two slow steps, L, R, then in three quick steps L-R-L, W slides without turning from R to L side of M, progressing forward as she does so. In this "inverted skaters" position with W on L side of M, walk fwd again two slow steps and with the three quick steps both make  $\frac{1}{2}$  L-face turn to regular skaters position **facing RLOD** — W now on M's R side.

**29-43 Repeat Measures 25-28.** Moving RLOD, finishing to face fwd LOD.

**Ending:** Keep L hands joined and on last measure W turns away  $\frac{3}{4}$  L-face to bow facing partner and COH; M turns  $\frac{1}{4}$  L-face to bow facing partner and wall.

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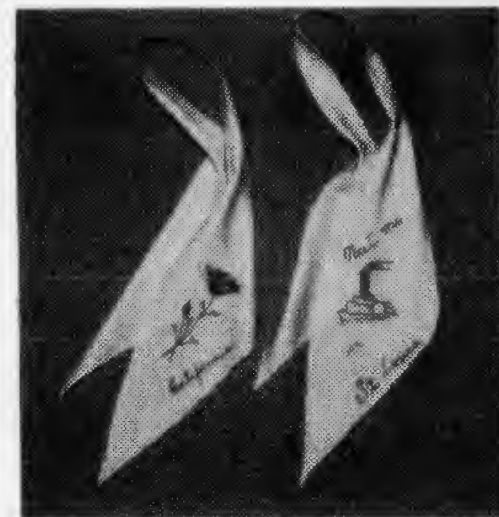
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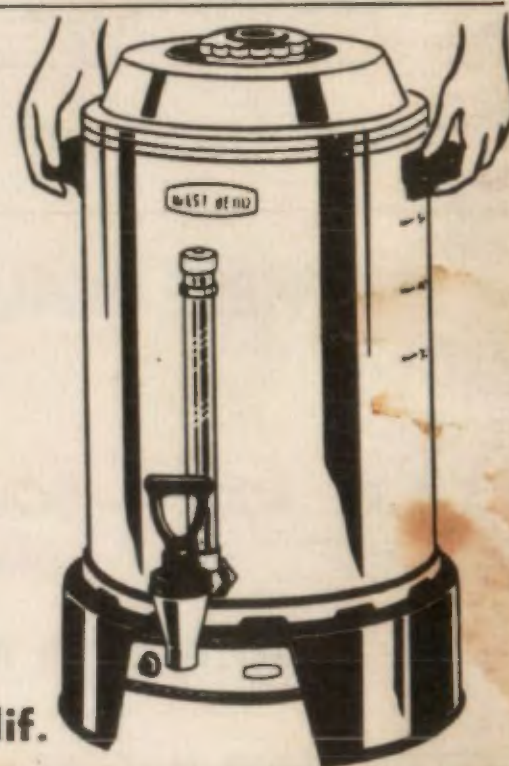
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